

S.A. NASIONALE KUNSMUSEUM

# die kuns van die grafikus



# the art of the printmaker

S.A. NATIONAL GALLERY



Mbatha, one of the graphic artists of Rorke's Drift, achieves an effective variety of textures and tones by means of aquatint substances of different coarseness and viscosity, in combination with etched or drypoint lines.

64 JAROSZYNSKA, Karin (Helsinki 1934 - )

The yo-yo tree

etching, aquatint and drypoint, acc. 45/74

Finnish-born Karin Jaroszynska, later working in South Africa, uses a highly, sophisticated combination of conventional intaglio techniques, with which she obtains a highly poetical, dreamlike image. Note the furry, almost seaweed-like texture of the drypoint lines of hair and cuff - ink retained by the burr - and the different aquatint textures.

#### Modern mixed intaglio mediums

A tendency among contemporary printmakers with their often considerable technological accomplishments is to experiment with and combine the various media beyond the confines of their original uses. New techniques, often of startling creative effectiveness are developed, although in some cases technology seems to gain the upper hand at the expense of artistic integrity.

65 KRAGULY, Radovan (Bosnia 1934 - )

Flower

etching, aquatint and mezzotint, acc. 73/53

This fine print was made from two plates: one in black mezzotint and one in brown aquatint. The outer plate shows signs of first having been scoured. The organic, intertwining channels could have been made by stopping out before the aquatint, or more likely by removing the aquatint powder, thus creating depth and uneven tone.

66 CLAVÉ, Antoni (Barcelona 1913 - )

Untitled

colour collage etching and aquatint, acc. 68/22

The highly inventive printmaker Clavé succeeded in transferring printed matter onto his plate. There is much aquatint tone in the green-brown areas.

67 YOSHIDA, Masao (Japan 20th Century)

Arbre dessèché

colour relief etching and aquatint, acc. 65/46

Very popular today is a type of etching, often from several plates, in which entire areas, not just lines, are bitten away by the acid. The resulting shapes all leave their own 'plate-mark' which can be felt - and seen - as relief in the print. The Japanese, always expert printmakers, are particularly adept at this technique.

68 HASEGAWA, Shoichi (Japan 1927 - )

Repos (1972)

colour etching and aquatint, acc. 73/66

Hasegawa's plates full of poetical graffiti and images, too, are made from several plates. It would appear from the white lines, which stand up in relief, that a reverse (relief) process was used at least in part of the print, with roller-inking only of the aquatint - treated unexcised areas.

69 ROUGIER (France, 20th Century)

La chute (1973)

relief etching, acc. 73/101

Here, too, biting of large areas causing relief, most of